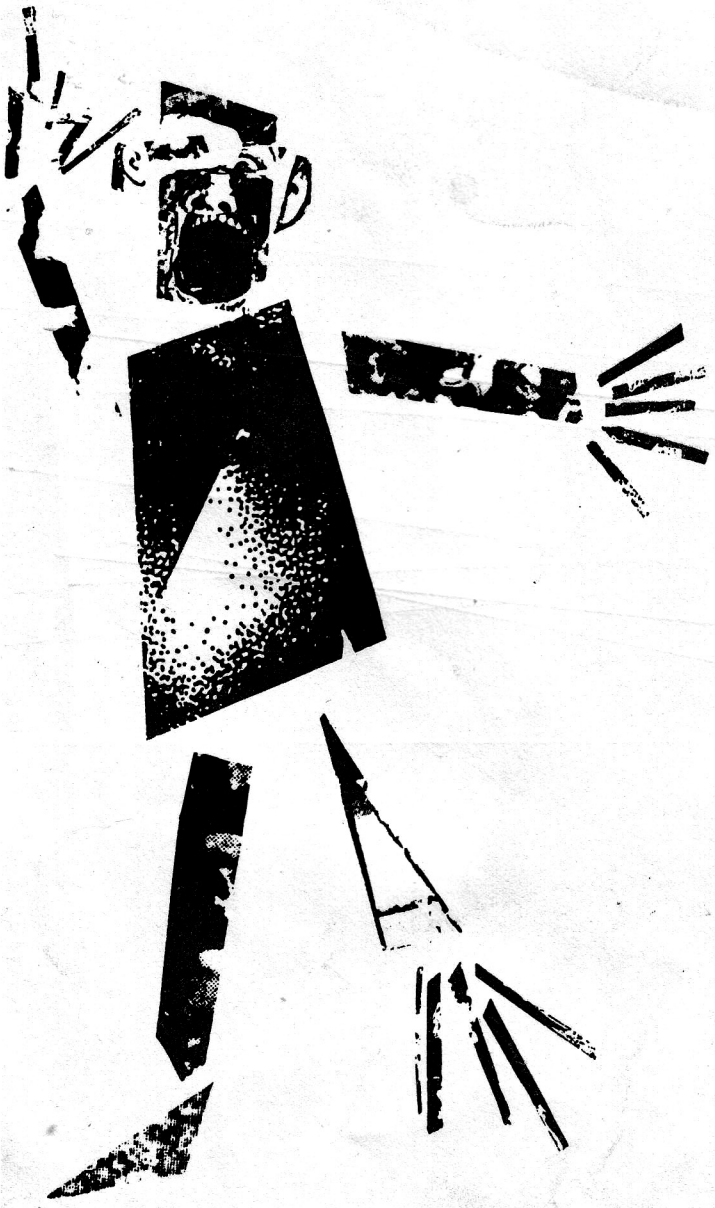

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KENNEDYS
Subterranean Records
912 Bancroft Way
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DEAD

The DEAD KENNEDYS are conclusive proof to how shit headed and self righteous todays national music press is.5 years ago Jello Biafra was frequently attempting to convert the people by constantly apearing on the front cover of 'Sounds' spouting off angrily about the latest topics.In I986 the anger is harsher than ever,the music is better than ever and yet the Dead Kennedys in the eyes of the music hacks simply don't exist.Apart from the odd review of their most recent LP 'Frankenchrist',the papers largely ignored what must of been the hottest twelve inches of punk rock diplomacy that has been released in years.It was an LP of harsh realism and nail biting rythum which despite not being totally removed from the outspoken vinyl slabs of yesteryear it still showed a significant step forward,the swear words being replaced by something which is now far more threatening,a punk band with talent.

Due to our overwhelming interest in their ideas and philosophys our foreign correspondant,namely a letter,a question sheet, a cassette and a hell of a lot of enthusiasm,went on it's way to San Franciso and within 2 months the broad American accent of one Jello Biafra could be heard through the tape recorder, and in typical manner he had this to say when I suggested that 'Frankenchrist' sounded an itsy bit rockabilly.

"You're the first person to ever suggest that anything on 'Frankenchrist' sounds rockabilly,this is kinda like the one person who wrote in and said that 'Plastic Surgery Disasters' was a sell out to heavy metal,I had a good laugh over that one!I don't think that 'Macho-Rama' is any more rockabilly than 'Police Truck' so it could hardly be described as a natural change,we simply don't believe in the rock critic terms of direction changes,we merely expand on what we already have."

There seems to be over-tones on 'Frankenchrist' that the band would like a larger and more varied audience?

"It's not so much getting a larger audience but getting a fuller production sound that we wanted on all the other records but couldn't get it before.I'm almost tempted to remix 'Plastic Surgery' to get more of the, wall of audio pain which we always had in mind but never achieved."

On the whole 'Frankenchrist' does sound particularly proffesional when compared to the anarchic outburst of 'Nazi Punks'.

"It still doesn't sound as proffesional as certain UK 'Punk for Profit' combos I could name off the top of my head,but I won't.If people think it's too proffessional then they can always go back to their bedrooms and bounce off the walls to the English Dogs till the cows come home.Punk was always against being close minded and mellowing out and becoming mechanical,following formulas instead of being curious and wanting to explore, we like to annoy our audience and if they ever feel like they no longer want to explore then we'll give them a jolt"

The cover artwork on 'Frankenchrist' is marvelous,where did the idea co from?

"It's something I've been saving for years specially for the ocassion.Anyone who's seen my previous collage work will know that I have a huge collection of newspaper clippings that I've been keeping since I was about I4,me and a freind,John Greenway who co-wrote 'Uber Alles' used to have our bedrooms filled wall to wall with all these pictures and the one that always caught peoples attention was the one of the shriners driving down this street in these little toy cars.It's a picture taken at a parade celebrating Americas Buysentenial in I976,it was one of the sicker hockster jobs and in typical Ameriacn fashion everybody either got fucked up or just sat and complained.At least when the queens jubilee came around you had 'God Save The Queen' over there,that was progress."

Any obscure relavence to the LP itself?

"Thats totally in the eye of the beholder,we don't like to give to much away because after all it's nice to get people to dig and to think a little bit,and draw their own conclusions.I mean it's amazing how many theorys people have seen in such a non-sensical song such as 'Dog-Bite'. We kind that kind of inspiring."

And 'Penis Landscape',the infamous poster which came as part of 'Frankenchrist'?

"Penis Landscape strike s me as a portrait of todays consumer culture on parade,how we all are so impulsive and greedy, we wind up screwing each other in more ways than one.I didn't fully appreciate the painting until I found out the reasons why so many people hate it intensely,I realise that it's a way of stirring up demons in people and forcing them to confront themselves,just like what we did with 'Nazi Punks-fuck off'.One thing which has amazed me about 'Penis Landscape' is that nobodyd called it sexist,I don't find it sexist either,I think it trashes the art of cheap sex which is one product of consumer culture,in other words the diffrence between fucking and making love if you know what I mean."

Lyrically 'Frankenchrist' appears to be a lot more abstract,as if they need total analysing before a true meaning hits you.

"Yeah,it was meant to be more of a mind bending,abstract album, both musically and lyrically. Our next album,which we begun work on at the same time as 'Frankenchrist' will be more of a journalism recordlike 'In god we trust'.In other words reporting the news the way we see it,it will be called 'Beatime For Democracy'.Part of the beauty of 'Frankenchrist' was that we could put out an LP declaring thrash dead and the -n follow it up with a thrash album and once again keep people scratching their heads.What I'm hoping to do after this one is a third set of songs which would probably sound best i n a somewhat industrial setting, sort of like making an entire LP of the spoken introduction and the epilogue of 'Plastic Surgery Disasters' with all the kitchen file guitar work only enter in a bass melody so as to define diffrent pieces as actual songs.I th-ink that will be an interesting area to explore."

Do you see yourselves then in I986 as a punk band,it's become verynarrow minded and thats something that the Dead Kennedys are not

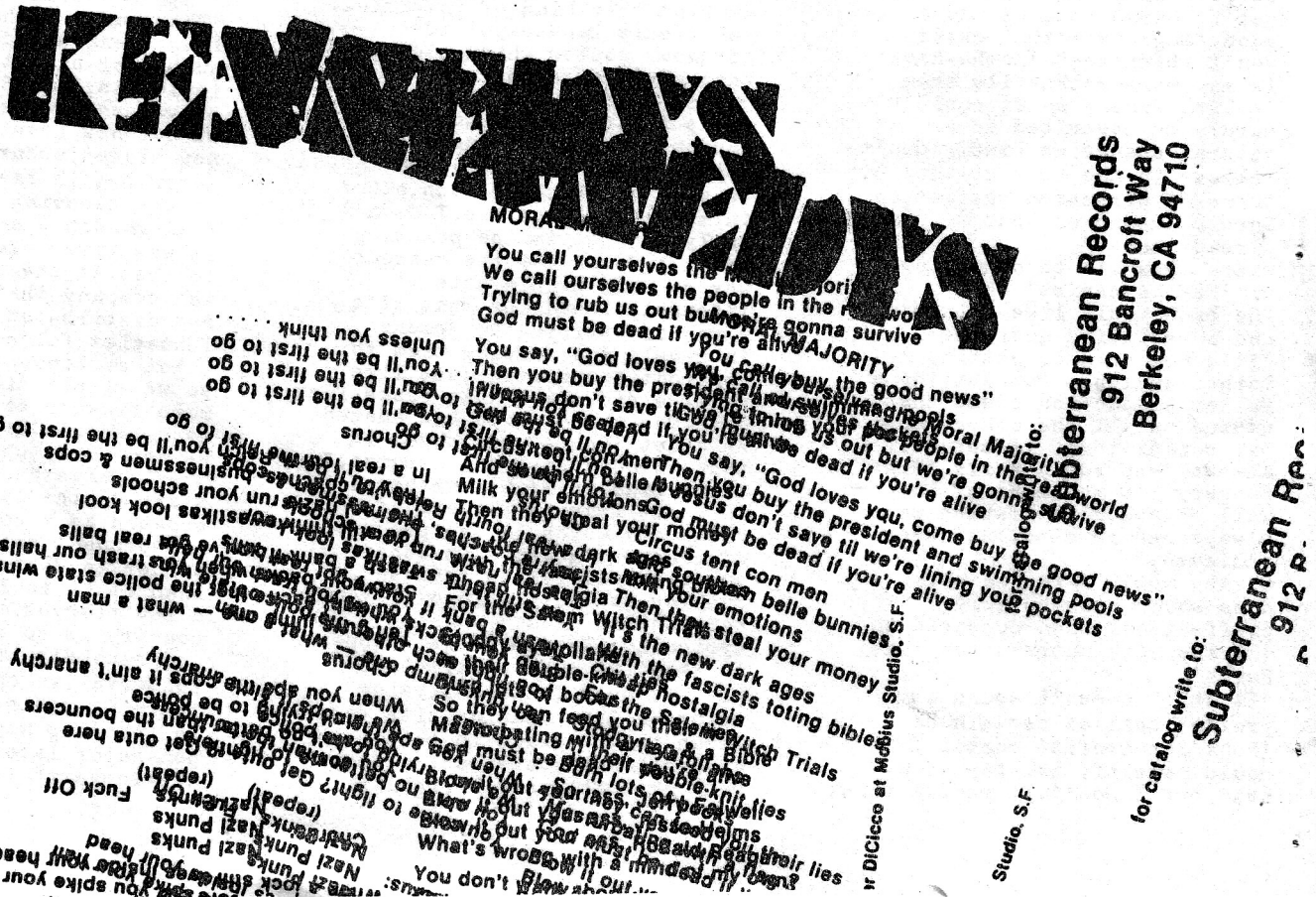
"We see no reason to shy away from being associated with punk,it's just that what we consider to be punk may be diffrent to what somebody else thinks. As far as punk being narrow minded,well we think thats very dangerous and so to remedy this you can expect some real fireworks on our next LP! Punk is important because it's a way of continuing the resistance against corporate dictatorship,a state of mind and not a consumer fed product."

There was nearly a three year gap between your records, did you begin work on any other ventures?

"The reason we had such a long break was due to a number of unfortunate incidents.In I983 we just played and toured to much, we met new people,went to new places,obsorbed new ideas but in the long run it was becoming a rock'n' roll roadshow and I thought it was time to call a halt to that.At the same time the company that manafactured and distributed Alternative Tentacles folded and we lost lot of money through that so we simply didn't have any more finance to release any more records at that time. We had to do what many other people have had to do,namely start up the label again from scratch as a completely independant entity.It's much harder to do here in America than it is in England for a few reasons,firstly the country is so much larger and secondly it's a much more conservative country and there is resistance to touching any kind of non-major label record whatsoever."

DEAD KENNEDYS CONTINUED...
Will it then be another two years before we see the release of 'Bedtime For Democracy'?
"Considering it's half finished already then I think not.The one after that,either called 'Left overs' or 'Give me Convienience' or 'Give me Death',something like that, will be a compilation of our singles and unreleased material.This one probably won't be domestically released in the UK because Cherry Red and Statik will probably be fighting over the rights and telling us that we can't do it"
Do the records sell as many copies these days?
"Not as many as they used to over in Britain but basically that's because people just haven't got the money to buy as many records now. In the States sales Of 'Frankenchrist' were practically double those of 'Plastic Surgery' but sales don't particularly bother me,I'd rather release something that made me proud.Frankenchrist is the first record since the ones that Geza X produced that I really have enjoyed listening too.On the other hand I don't think it's really bad or corruptfor a band to have good sales or to play large concerts if thats how many people want to come and see the band.Our initial popularity in the early days not only helped us but it helped other bands to because the money enabled us to put out records by artist who probably would of had a tough job getting vinyl recognition otherwise."

Considering the Kennedys have always been a very true band why then all the picture disc, compact disc,I2" releases featuring no extended or extra material and re-released 7" singles in diffrent picture covers?
"The 'Fresh Fruit For Rotting Vegetables' picture disc was put out by Cherry Red records without our permission,if people want to buy it then they can but it's not as if they should due to loyalty to the band or anything..Britain is the only country I have seen where music fans will collect every single record by an artist they like even if it's a single they already have on an album,I mean over here the people will wait to get the LP rather than having diffrent sleeves. Most of the I2" releases with our name on where released without our permission,the reason why we left Cherry Red was because they deleted and then re-issued 'Holidays In Cambodia' in a diffrent bag. And then with Statik we found that they where into this I2" thing as well so we figured if there must be I2" singles then they should have the exact same songs as the 7". So if people didn't have the money for a I2" they could get a 7",it's no big deal,I see nothing wrong with I2" versionsof songs being available to people who want them, it's not as if they have to buy them.On the other hand I find it odd that the I2" single of 'Bleed For Me' has far outsold the 7",both in Britain and America.Never could figure out why. The only reasor we went with Cherry Red in the first place was to enable us to do an LP,we had no resouces and there were no other labels that would finance us.To this day Cherry Red will not return us the American right to our album .They promised us the rights back in exchange for the blue vinyl edition and they did it anyway,they promised us the rights back in exchange for the compact disc and they did that anyway.Cherry Red are less than honest in that department. Lastly the best protest against the compact disc is not to buy it and also I believe theres a bootleg picture disc interview going around put out by persons unknown without our permission.Rather than people buying this we'd like them to break it in half or at least steal it!"
And finally have you recieved any totally outrageous or at least interesting snippets since making a request for cuttings in 'Frankenchrist?
"The most jarring piece that came in the mail came just a few days before Reagan bombed Libya.It was out of a science magazine mentioning that the next Space Shuttle mission was slated to have 46 pounds, not ounces,pounds of Plutonnum on board,if that space Shuttle had blown up instead of the one that exploded in this winter there would of been enough radiation in the air to cause cancer in as many as 5 billion people.Therefore for survivals sake I'm glad that the space shuttle blew up when it did!"
SEE YOU IN SAN QUENTIN JELLO!(SEE THE BACK PAGE FOR FULL EXPLANATION.)


KENNEDYS
MORAL MAJORITY
You call yourselves the people in the real world
We call ourselves the people in the real world
Trying to rub us out but we're gonna survive
God must be dead if you're alive
You say, "God loves you, come buy the good news"
Then you buy the president and swimming pools
Jesus don't save till we're lining your pockets
God must be dead if you're alive
Then you say, "God loves you, come buy the good news"
Then they steal your money
Milk your emotions
Circus tent con men
Belle Bunnies
It's the new dark ages
With the fascists toting bibles
Nostalgia
Trials
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Berkeley, CA 94710
for catalog write to:
Studio, S.F.

wapping scabs!

Mr Rupert Murdock & Husband

FACT:
During the Conservative rule of Britain Rupert Murdocks "newspapers" (The Sun, The News Of The World, The Times and The Sunday Times) have shown full support for their dictorial policies. People such as Woodrow Wyatt (A senile cripple it seems) have churned out rascist, sexist, demoralising material, material which I'm sure people such as Hitler and Mussolini would of been proud of.

Murdocks writers wrote that shit and his printers printed it.

FACT:
During the Falklands war Murdock took political indoctrination to the absolute limit. With headlines such as 'Gotcha' his decadent team of parasitic writers turned what was basically the wasteful murder of a thousand men into a patriotic piece of degrading crap.

Murdocks writers wrote that shit and his printers printed it.

FACT:
During the year long miners strike Murdocks writers gave off complete fabrication. They churned out pages upon pages about the one miner who had returned to work failing to mention whatsoever that thousands of decent men where still struggling for their working lives. It wouldn't of been so dangerous if it wasn't for the fact that so many dickheads believed this gutterpress journalism to be true.

Murdocks writers wrote that shit and his printers printed it.

FACT:
Everyday Murdocks Papers carry degrading pictures of scantily clad women across the kitchen table to the millions of male pratts who buy his shit. Such sexism takes feminism back a hundred years. (But then again it's what sells the papers so who cares?)

Murdocks writers wrote that shit and his printers printed it.

FACT:
In 1986 the roles for a certain ammount of Murdocks printers have been reversed. Instead of them writing and printing biased crap about various strikes up and down the country they're actually involved in one. Murdocks moved to Wapping, took on a new team under a 'No Strike' basis and sacked initially printers but now also journalist from his papers who oppose him. And to think these people have the cheek to ask for help off the unions who they've betrayed time and time again.

To see them on the picket lines seems somewhat incongruous. Perhaps one could argue that in such a time when unions are being stripped of their power more and more then any struggle, hypocritical or not should be supported by the majority. Maybe so but this certainly wasn't the way that these people where thinking when they just about destroyed the miners and other strikes. When it wasn't their jobs that where threatened nor their livelyhoods then they apparently couldn't care. It's a well known fact that Moral at Wapping isn't particularly high at this time but principals must be lower still.

Is it any wonder that the Sun and Times Journalist recently voted not to support the strike when Murdock had offered them both improved conditions within Wapping (Including a Swimming Pool!) and an increase of £2000 each. One wonders wether the sacked printers would do exactly the same if the roles where reversed?

Murdocks former writers used to write that shit and his former printers used to print it. I just hope they're fucking sorry.

THE ART OF REBELLION

"Phoney,pretentious and pathetic."A freinds description of the glorious array of protest music which we hear every day.False values are ripe and I'm going to find out why...

It's certainly nothing new, way before punk and the Sex Pistols where ever heard of people like Bob Dylan where spouting off about something or other,the fact that they where quickly snapped up by mega,mega labels didn't deter people then and it certainly doesn't now.The art of musical rebellion sadly spells big bucks.

Amidst the dross lies a whole new bunch of trendy hipsters crying out for more awareness,this time with a far greater 'Working Class' stronghold.

The ultimate question is wether an ideal Socialist, anarchist or whatever state is their goal or wether that privaledge lies in grovelling carreerism,after all youn? people are the ones who buy the records and young people are the ones most gullible too this kind of desperate marketing.

The labour party has become greatly involved,or rather the bands have become interested in them,for street cred one ask's? The most recent event has been the somewhat infamous 'Red Wedge',a collective mish mash of Labour Party supporters wanting to spread the red banner.A nice idea in theory and almost certainly a nice piece of publicity for all involved.Paul Weller quite obviously has gained a lot of musical mileage out of the whole affair,never before has he gained such media attention, left wing ditties have proved popular and that for him meant not only spreading the Socialist word but also big bucks.One wonders why when playing a solo tour he refrains from lowering prices and charges anything up to five pounds.That vicious circle of the more working class you are the richer you become,the richer you become the less you care.

Of course you could argue that the reasons behind such activities as Red Wedge doesn't ultimately matter,the fact that the points are being made is the only goal.Personally I find it hard to take something serious when theres a whole ammount of lies and deceit behind the performers intentions.

Then theres the very dubious record outlay,a market where vast ammounts can be made,a market where vast exploitation occurs.

To pick on one band would be unfair so being the democratic mag we are we'll name the whole fucking lot. The Redskins who in March of this year put out there debut LP,coyly called 'Neither Washington nor Moscow',a cry for international socialism of the true breed.Lovely thought but also a lovely price tag,and what was the political motive behind app earing on No.73 ?

The communards,Style Council, New Model Army,Billy Bragg,Joolz ,Aswad etc etc etc all claim to be high and mighty when it comes to being decent people with 'working class objectives'.All make huge ammounts of money out of the public and obviously use there so called left wing motives for their own ends.

Certainly I'd rather see Billy Bragg in the charts than,say,Duran Duran but that motive shouldn't exist.Anyone who claims to have Socialist ideals should not be a complete cop out by returning to eurntreprenur ideas and Capitalist theorys.Their messages would be carried far louder and with a lot more dignity if they only stuck to what they preach. Their ideas are inevitably great but lets stick to them eh?

And now for the other part of rebellion,FASHION. The outstanding argument has always been wether theres anything rebellious about the clothes you wear or the colour you dye your hair. Perhaps not but theres always something of interest in the band that challenges mainstream fashion,even if it is only pla'giarism of past ideas. Certainly from the record executive's chair they can use and manipulate anything that comes across as outrageous and to a far lesser extent, original.

It's only really in the last decade that anything truly obscure,where clothes are concerned,has occured.

Maybe the forty year old bigot may of been horrified at the outbreak of Rock'n'Roll and the 'D A' haircut but there certainly wasn't anything to compare with the disgust that most parents showed at seeing the glaring and ugly looking grin of, say, John Lydon. The aggressive image, the warped, but mostly falseified and pretensious, minds all contributed to an era that was not only musically enthralling but also capable of catching the public eye and not too mention the media.

Now however the occasional punk seen on the streets are greeted with sly giggles from children, old people find them curious and far from shocking, and of course the dependable fleet street lie has built up an image of glue sniffing, drug abusing, laughable idiots.

To a certain extemt it's a true myth, certainlya minority of punks used the image of 'hardness' as a way of rebelling and put on a false show of violent capery. The media lap it up.

So where does that leave musical fashion in 1986? In a pretty sad state I'd say. Considering that bands like the ridiculous (And appalling) Sigue Sigue Sputnik can take time back ten years and pretend it's something new says a lot. Theres certainly nothing new about peroxide coloured hair, the public have realised that but the media certainly hasn't.

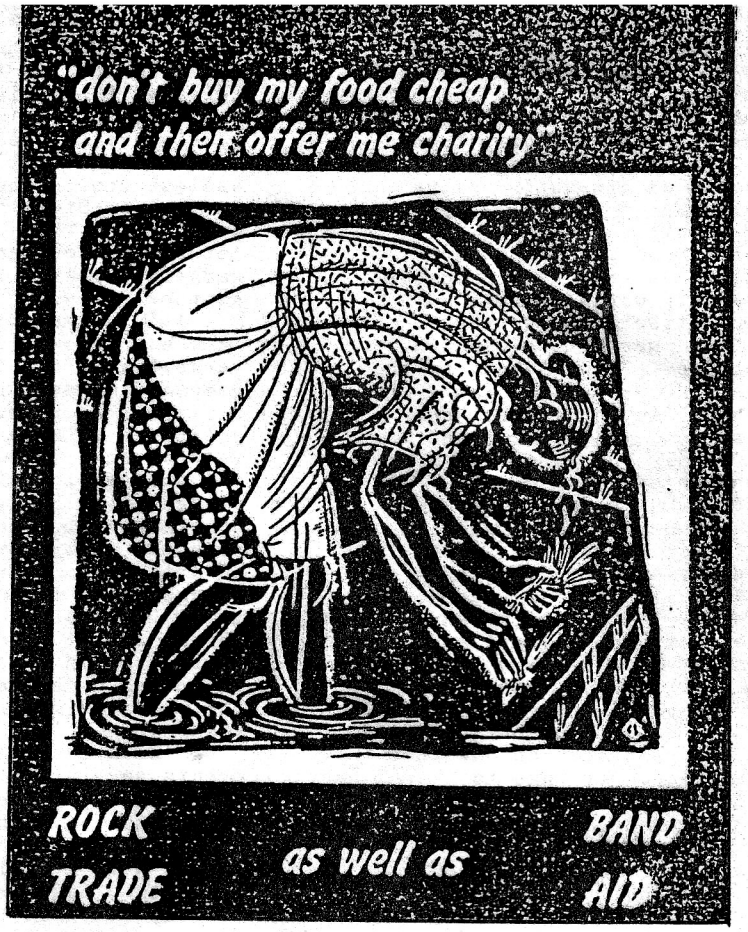
Then theres the second and equally dated form of fashion and outrageousness. The 'F' word. From the period dated 1977 onwards pop groups of all sorts used swearing as an image builder. The aggressive nature of the lyrics for some reason sold records. The Sex Pistols, sorry but we must mention them again, were herald as disgusting oaths for using the term 'Bollocks' of 'Fuck'. To say them on television was blasphemy itself! As time continued the 'naughty words' became 'naughtier' and yet the public weren't as shocked. Perhaps it's only been in the past few years that the slogan 'Anything goes' has come into affect more and more. Certainly the purveyors of debauch'ery such as the Anti Nowhere League, The Dead Kennedys, and Crass still had a lot of shock inpact in the period 81 to 83, the Anti Nowhere League most notably for releasing such classics as 'So What' a single that took bad language to the limit and the equally shocking but less talked about 'We Are The League' LP. Now progress has saw them changing their name to 'The League' and releasing rock ballads. I know stagnations an awful thing but I would of rather of seen and company split up and get there place in 'punk rock history' fastly secured.

To find something shocking nowadays takes an awful lot of thought, Frankie Goes To Hollywood tried and failed, the only person who found 'Relax' offensive was Mike Read and who would take such a patheic prude seriously? And then theres the aforementioned Crap Crap Sputnick as the hilarious Ben Elton called them. If thats all that the music industry can come up with then things really are in a sorry state, and to think that bunch of useless cretins cost EMI £4 million. Still rather them spend it on Tony James's latest hairdo than a nuclear warhead, but kids thats another story...

It's so easy just to sit back and allow gross markerting from the record company and performing artist alike, wether it be for political motives or fashion conscious pop groups the same exploitation of values exist. Sadly people continue to buy the record with the wacky cover depicting an artist doing perculiar things with cucumbers, continue to be brainwashed into thinking that bands who speak of revolution constantly are being honest, and generally the music buisness is winning.

Even such wonderful events such as 'Live Aid' were marred by the appearence of totally uncaring bands such as queen, (Spelt with a small q) but at least they had the common decency to admit that their carreer was what they had in mind when stepping up onto Wembley Arena. Other bands I'm sure will keep quiet about their motives and the labels will just be pleased to sell more records.

REBELLION. WHAT REBELLION?



ROCK TRADE is a new organisations set up with the eventual aim of raising enough funds to invest in reputable people who practice and promote fairer terms of trading with the Third World.The reason being that as well as natural causes contributing to the famine striken countrys,the richer nations don't help matters at all by using appalling terms of trade whereby products are bought far below their true market value.

In order to raise the initial funds Rock Trade are appealing to bands throughout Great Britain to arrange and play gigs on their behalf and also to co-ordinate exchange gigs with other bands. If the concert makes a profit Rock Trade will take I0% which should be sent straight to an organised charity or whatever.

It all sounds nice in theory but if the scheme is to work at all then it's relying on the decency of the involved bands,the more that join the more money that can be raised,apparently such 'biggies' as the Alarm and the Red Guitars have already pledged their support.Anybody wishing to support the scheme should contact Adrian Faiers,Rock Trade,The Rocks,High Street,Drayton St Leonard,Oxford,OX9 8BQ or simply telephone (0865) 89I084.

Theres always a certain ammount of doubt surrounding bands who dabble in the art of high energy,it seems that a lot of 'Cab' copyist are content to bash out boring,monotonous dross worthy on no more than a couple of plays.With coventry's INTIMATE OBSESSIONS it's a whole new ball game, it is true that 'Assassin' lacked any real identity but the band are first to admit it,after all as that horrid but correct quote goes,'Rome wasn't built in a day'. I wondered wether the tag of a 'high energy' band was something they where happy with,John Hassett supplied the answer.

"I don't really feel that you can tag Intimate Obsessions in that way when you consider that each song we do is diffrent in it's own way.Our first record,'Erebus To Hades' indicated this. We regard 'Assassin' as simply a track with a decent beat and a decent wall of sound, at the time it was a good record but since recording it a whole new area has opened."

Like it or not Cabaret Voltaires grinding influence is obviously there.That style is hard not to miss?

"The only real connection betwe-en us and the Cabs is that we use electronics and have TV voice overdubs in parts,basically it's up to the individual to decide an opinion."

Anyone who's read Third Minds press release will of saw a nasty little remark saying, 'Paul Hardcastle eat your heart out',without sounding sarcastic could you possibly

INTIMATE OBSESSIONS

consider that horrendous pratt as an influence.That sort of pretentiousness certainly doesn't appear to have any connections with your concept.
"I'm glad you asked that because that particular press release was done completely without our knowledge and we found it very offensive. Normally we do all our own press releases and graphic design but this one was done by a graphic designer one of the other bands use and we've never even met the idiot who spelt our names wrong,which is hard to believe.We had a heavy discussion with Gary who runs Third Mind and he now assures us that nothing will ever go out again without our consent and verification. As for the graphic designer, well we certainly won't pay the stupid cunt,we will not accept anything that goes out like that piece of crap, especially if it will directly affect us."
And Paul Hardcastle?!
"Fuck off!I hate to think that some people may think we consider him an influence. To clear up the situation our main influences are Brian Eno, Philip Glass,Harold Budd, David Bowie,Berlin(The city and it's people),Gina X, Shriekback,Yubio Mishima , Oscar Wilde and of course Chris and myself influence one another."
Getting back to the single, whereddid the idea for 'Assassin' come from?
"It's all about Lee Harvey Oswald,the guy who was acused of shooting J.F.Kennedy and is based on his feelings and the treatment he recieved while awaiting trial.It was never proved that he did shoot kennedy and there is still speculation about C.I.A involvement,this made worse by the fact that he,Oswald, was brought out in front of the press and public without protection.

"The idea for the track is purely personal for me as I was named after J.F.K so I've always had an interest in Kennedys life and assassination."
The single's far from perfect, I feel it should of been a lot heavier in it's production.
"Yes I'd agree but as you'll see on our next release, which is being planned now, so far only the tip of an iceberg has been made public. We've plenty more to come. I don't think anyone can ever reach perfection,those the words of Brian Eno and very true they are."
Do you think commercialism comes into progression, remember New Order?
"It depends,I hope that we never get to the stage where money becomes more important thanbthe music,but on the same level there is nothing wrong in earning money as long as it's on our terms.Being successful on an independant label is important because it enables the label to explore more bands,to give more the chance of record releases.We're hoping for a really healthy independant scene with us and Third Mind Records as part of it."
Success does very often equal cop-out though?
"Say for instnace that the impossible happened and 'Assassin' went to number one. Theres nothing strictly wrong with that because the record wasn't done in a conscious mood to try and get a hit. Just as I think that New Orders success has been more of a natural progression into the field of the national charts. Our next release will probably be slightly more abstract than 'Assassin' anyway."
Doesn't therecome a time when a band sees commercial prospects and obviously jumps at the chance by ultimately compromising.It happens all the time.
"If we start making records for particular types of people so they'll be the ones who go out and buy it then we might as well then we might as well go the whole hog and churn out crap that most pop orientated bands do.Intimate Obsessions are not about that,we're two people who want to make music that WE enjoy,it's an added bonus when other people start to compliment it. We're not in the habit of looking for the popstar dream,if suddenly success came then swe'll but it's hardly a main priority,Music comes first."
And finnally an important but totally useless piece of info,what exactly does Intimate Obsessions mean?
"Anything you wish it too, individualism is our aim."
An appropriate end that leaves me clean of any sarcy comments.This band I truly like andbthats all that matters.The end.

The reason most people invest in a video is obvious, simply because television itself is so bad. I doubt greatly if anyone truly records programme after programme without even thinking of renting out, or if you're rich buying, pre-recorded films, certainly it's a flooded market and the choice is marvelous wether your taste be towards subtle humour or grimly horror the option for viewing is always their.
And the point of this article? Simply to examine the bulk of the movies available for rental, and as usual where going all for format...

Comedy

Where the British Board of Film Censors have four categorys of age limits on movies there's certainly three strict guidelines for comedy:
Parental Guidance: The 'safe' comedy, of course they're not all bad but a high percentage tend to wallow in good old slapstick, or even worse teenage depression. Recently we found ourselves watching 'Girls Just Want To Have Fun', it sounded good from the title, y'know as if it was one of those naughty naughty college pranks but no the minute everyone found it out to be a(Gulp) PG, double yawn, it was quickly withdrawn from the machine. Certainly theres nothing worse than buying a comedy that isn't actually funny and the PG variety have a tendancy for being the worst offenders.
The 15 Category: The odd sight of a nipple, the odd swearword and the various look of disgust from the easiest offended all indicate that we've moved up a step in the grading. You'D think that all film writers who indulge in comedy where basically obsessed with Sex, a high percentage are and result in releasing utter dross where the jokes are simply too old and the sexual bravado simply becomes a bore, a few examples being the awful 'Splitz', 'Puberty Blues'(Ahem!), and the imported 'Private Manouvers'. Then of course theres the 'classy' comedy, the ones I really enjoy, movies where good scripts take over from bare breasted women and the actors actually act. Wether such gems as 'Beverley Hills Cop' or 'Trading Places', both starring the hilarious Eddy Murthy, could be culled into simply comedy is questionable, perhaps a drama crossover would be more appropriate. Whatever the case they're certainly the tops for this category, relying not on bawdy escapism but true talent. And too think I forgot the absolutely delightful 'Ghostbusters' !
The 'Adult' variety: Now this is the point where I really wished I was studying in an American College! Fraternity humour has taken over, and it seems the more over the top they go the more popular they are. It's an area of immense varying standards, sometimes you're lucky and pick up a classic such as 'Bachelor Party' or the hilarious

but terribly sexist (Aren't They all?) 'ScrewBalls' and it's counterpart 'Loose Screws'. Or you end up viewing the cheap and nasty section,films made on incredibly low budgets without an ounce oF originality. Films that rely on the afforementioned bawdiness,I wouldn't mind if they were actually funny.So as a warning avoid at all cost 'Motel', 'Deliverv Boys','Revenge Of The Nerds',and 'The Party Animal'. Basically the only reason they sell is because of the tits on the cover jacket and that stinks.

Horror

Whereas Horror films used to be a completely flooded market as each year passes the choice lestens and it seems that the video shops are relying on the 'Old Classics' to keep the ball rolling.Certainly the films that are being made now are gory-er than ever but not necessarily any more frightening,simply because as with everything once an idea has run it's lengh of time the topic becomes boring and cliched,the film makers however appear never to know when to stop.The only scary movies I'll ever bother renting now are basically the ones from well known writers and directors,Spielberg especially and too a far lesser extent Stephen King. Why?Because theres so much crap around,it's not as if a mega, mega budget is needed,the wonderful 'Halloween' and 'Halloween II' where produced on a shoestring and both were simply enthralling.The same goes for Arnold Shwarzenegger's 'Terminator', perhaps a little OTT on it's violencebut it was certainly 'classy' and that's what counts.Then of course theres 'Poltergeist',a wonderfully eiry film which used Spielbergs knowledge of special affects to the brim,'A Nightmare On Elm Street',one of the newest and definately one of the best even if it did rely on past ideas,'The Exorcist' the first real video nasty, 'The Entity','Southern Comfort', and'Mad Max II' simply for being diffrent.

The 'Video Nasty' has hopefully seen it's day end,a neighbor lent us 'Absurd' a while back,never before has a movie had such an apt title. It was so pathetic we were laughing.Horror shouldn't be about sicko violence,they should be made cleverly and proffesionally.Otherwise don't bother.

Music

Sure theres an awful lot of individual live video's going around but there something which unless you can afford to buy then your stuck as a lot of rental clubs won't touch them with a bargepole ,simply bec use demand for something like a'Husker Du' video isn't that great.

The ones I have had the good fortune to see via lending haven't been much to shout about anyway.With the live video's the camera is either situated in one posit on for the whole show or is bobbing up and down with a rampant audience!And afterall who's likely to spend £20 on seeing a second rate live show.Even the most proffessionally done tapes can never recapture the spirit of actually being there so it's something which I've never really taken too, especially since video has resulted in mega hype for cert.in bands.Of course where talking about the million dollar promo here and that is basically another story for another time...

Adventure

For the most part 'Adventure' seems totally connected to violence,most notably in efforts like 'Conan The Barbarian','Blade Runner', 'Rambo','Rocky','Commando' and films such as the 'Dirty Harry' series with Clint Eastwood. They're nearly always connected with some sort of hero and in the case of the revolting'Rambo', a movie that tries it's damndest to rewrite the past, it's obviously something far more dangerous to attitudes rather than adventurous to watch.

For me I'd rather sit down and watch 'Return Of The Jedi' than the sickening violence which dominates so many of todays films,so much so that it seems the more violent a movie becomes the more successful it will be.No doubt one day soon,as with what has already occured in horror, people will of had enough of 'Rambo's' exploits and will demand something else.

Wether such classics as 'Midnight Express' or the excelant new drama 'Birdy', both directed by Alan Parker, could be considered as Adventure is dubious.Certainly it's where they appear on the shelf but theres so much more thought in them that it's hard to draw comparisons between them and other so called 'Adventure' movies.

Then of course theres the wonderfully 'British' James Bond series,another idea that has gone on for far to long and thus lost all of its original charm.Now they're apparently scanning the globe for a new person to take the title role, personally I wish they wouldn't bother.

Adventure is obviously still an interesting format of entertainment but I think it's too difficult to classify what is and what isn't.I just hope that Rambo and all his patriotic cronies die out as quickly as they came in.Say no more.

Pornography

You can always tell the person who'd love too rent out a porn movie but wouldn't have the bottle to ask the girl at the counter.They always stare suspiciously at the middle rack when you know full well their eye balls are firmly on the top rack.Then theres the 'Lads' who when in a bunch laugh and joke about the dirty movies,I'm undecided which of the two is the more pathetic.

The makers of pornography are obviously delighted at the outbreak of video,before such degradation was limited to the cinemas but now basically anybody with a recorder can get to see the most sad aspect of video's domination.

Considering that just about everything has already been said about pornography theres little else to add,except at prescant the ammount of rape and violent crime occuring is at a record level.Is it any wonder why?

Data

And just for the record heres some of the movies that we forgot to mention but are definately reccomended...
'LETTER TO BREZNEV' (A superb liverpool comedy,crude,disgusting, totally real to life and the best I've seen in years!)
'THE KILLING FIELDS' (The harsh realitys of war and cruelty brilliantly portrayed through the eyes of a journalist)
'KISS OF THE SPIDER WOMAN' (Story of two men brought together in prison ,one a left wing revolutionary and the other a flamboyant homosexual.A must)
'FRANCIS' (Excelant recreation of the disturbing life of Hollywood actress,Frances Farmer.From stardom to tradgedy Jessica Lange is stunning in her portrayle.)
'CATS EYE' (Hardly a masterpiece by any standards but the three tales of wacky goings on,including a company so determined to make you stop smoking that they electrify your children and rape your wife,is hard to miss.First class escapism.)
'THE GREMLINS' (Hilarious Spielberg movie which tells the tale of cute little animals which turn into horrid creatures when immersed in water.The sight of a Gremlin being mashed in a kitchen mixer beats any intentional comedy!)
'WOMAN IN RED' (Delightful comedy which escapes all the usual cliches and Gene Wilder in typical form is hilarious as the pratt who always gets what he wants.It could only happen in the movies.)

RECOMENDED VIDEO VIEWING CONT...

'WITNESS' (Harrison Ford hasn't made a dud film yet and this is certainly no exception. Amidst the drama of an excelant thriller lies freindship,love and affection. It all adds up to a somewhat outstanding film.)
'COCOON' (Charming tale of a group of old people who discover the secret of ever-lasting life via visiting aliens.It all sounds a bit corny but both the outstanding acting,especially from the three main elderly folk,and the way in which the story involves both humour and sentimentality gives 'Cocoon' something that a lot of movies simply don't entail.Namely originality .)
'CAL' (Emotional,disturbing, heartbraking and even enjoyable.The director obviously set out to show just how ridiculous the predjudice in Northern Ireland, on both the Catholic and Prosedent side truly is,and via this story of one young mans struggle he succeeded totally. A masterpiece in every sense of the word ,Mark Knopfler taking some of the praise due to his outstanding soundtrack
'DANCE WITH A STRANGER' (Highly acclaimed film with the wonderful Miranda Richardson starring as Ruth Ellis,the last woman in Britain to be sentenced to death.Throughout it's 90 minutes it's compelling, and first class acting makes this a totally superb piece of drama)
'A PASSAGE TO INDIA' (Oscar winning masterpiece that deserved all the intitial fuss surrounding it.Peggy Ashcroft may have won the award but for me it's her surrounding cast who are the real stars. If it's got a flaw then perhaps it's because the ending was a little prolonged?)
'RAGING BULL' (Tough and uncompromising.The boxing scenes are brutal,the language is blunt and Robert Deniro is,like always, absolutely outstanding in his portrayle of a violent,jealous boxing champion.Excelant as hell.
'ONCE UPON A TIME IN AMERICA' (Again Robert Deniro stars in a another harsh epic.Set during prohibition in America it centres round the lives of two men who spend the large part of their earlier years in sadistic violent actions,explicity dealt with in the movie.The acting is brilliant and so is this film.)
'LIFEFORCE' (The striking special affects are marred slightly by the poor acting and sometimes weak situations but overall 'Lifeforce' is rather enjoyable,in a weird sort of a way...
AND NOW A SHORT LOOK AT THE MOVIES TO IGNORE AT ALL COST:
'AVENGING ANGEL' (A dickhead cast with a dickhead script.)
'MAD MAX 3,BEYOND THUNDERDOME' (A tamed down version of 'Mad Max 2' with Mel Gibson looking like and old age hippy and Tina Turner proving that musicians should stick to music.Total crap.)
'CITY HEAT' (Clint Eastwood and Burt Reynolds should both consider pension schemes before their hair receeds to even greater proportions.)
'STICK' (Burt Reynolds again in an even weaker film.It relies entirely on the barrage of unnecessay swear words coupled with characters with mean looking eyeballs.The pits.)
'THE GHOULIES' (Horrible rip-off of Spielbergs 'Gremlins' only this storyline is dull,monotonous and completely boring.Get the drift?)
'LIGHTBLAST' (Erik Estrada of 'Chips' Fame is a total embarrasment for even considering this substandard horror hokum.)
'AN EWOK ADVENTURE' (This was hired out for the kids and even they fell asleep.George Lucas should no better.)
'CUT AND RUN' (This ones on the'Medusa' video range,a label which is continuously bringing out utter junk.. This is no exception.)

I.PSYCHIC TV 'Godstar' (7" + I2")
2.FELT 'Ballad Of The Band' (I2")
3.COLOURBOX 'World Cup Theme'(I2")
4.PUBLIC IMAGE LIMITED 'Home' (I2")
5.CABARET VOLTAIRE 'The Drain Train' (2 X I2")
6.BIG AUDIO DYNAMITE 'Medicine Show' (2 X I2")
7.THE CRAMPS 'What's Inside A Girl' (7")
8.PRIMAL SCREAM 'Chrystal Crescant' (7")
9.CHUMBAWAMBA 'We Are The World' (7")
IO.WOODENTOPS 'Good Thing' (I2")

STEAL(45)

I.BLITZ 'Voice Of A Generation' (LP)
2.ANTI NOWHERE LEAGUE 'We Are The League' (LP)
3.CRASS 'Christ The Album' (LP)
4.CRASS 'Sheepfarming In The Falklands' (7")
5.DISCHARGE 'Fight Back' (7")
6.DEAD KENNEDYS 'Too Drunk To Fuck' (7")
7.CONFLICT 'To A Nation Of Animal Lovers' (7")
8.BLACK FLAG 'Damaged' (LP)
9.BAD BRAINS 'Rock For Light' (LP)
IO.SEX PISTOLS 'Never Mind The Bollocks' (LP)

PUNK

I.FELT 'Let The Snakes Crinkle Their Heads To Death'
2.THE CRAMPS 'A Date With Elvis'
3.MARK KNOPFLER 'Cal'
4.BOB DYLAN 'Empire Burlesque'
5.PUBLIC IMAGE LIMITED 'Album'
6.THE WOODENTOPS 'Giant'
7.PSYCHIC TV 'Mouth Of The Night'
8.LE MYSTERE DES VOIX BULGARES
9.THE SMITHS 'The Queen Is Dead
IO.COCTEAU TWINS 'Victorialand'

STEAL(33)

I.AUF WIEDERSEIN PET
2.KING OF THE GHETTO
3.THE UNREPEATABLE WHO DARES WINS
4.PROSPECTS
5.THE ELEVENTH HOUR SERIES
6.WHISTLE TEST
7.BROOKSIDE
8.WHAT NOW
9.CHEERS
IO.THE COMIC STRIP PRESENTS

CATHODE

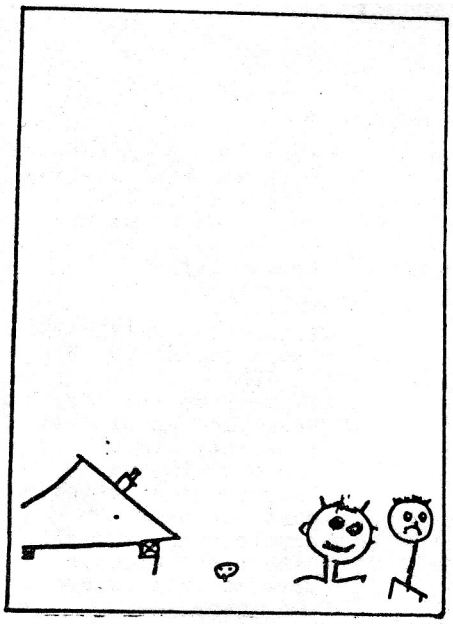
I.FELT 'Ballad Of The Band'
2.DEAD KENNEDYS 'Frankenchrist
3.THE CRAMPS 'A Date With Elvi
4.COCTEAU TWINS 'Victorialand'
5.WOODENTOPS 'Good Thing'
6.FELT 'Let The Snakes Crinkle Their Heads To Death'
7.THE SMITHS 'The Queen Is Dead'
8.COLOURBOX 'World Cup Theme'
9.PSYCHIC TV 'Godstar'
IO.BLACK FLAG 'Who's Got The IO½?'

DESIGN 86

I.NEIL KINNOCK
2.ALL CONSERVATIVES (Including Neil Kinnock)
3.FANZINE EDITORS
4.NANCY & RONALD MCDONALD
5.THE ROYAL FAMILY
6.'SUN' BUYERS
7.50 YEAR OLD TEDDY BOYS
8.50 YEAR OLD PUNK ROCKERS
9.EVERYONE IN HALEWOOD
IO.BAZZY (BLOWN TO BITS FANZINE)

DICKHEAD

none in any order



Dear Graham,
Just finished reading CRASH COURSE.7 and must say thats it's got to be the biggest joke of the year. Whats the point of all this wasted space,theres more to read in my first page than in the whole of CC.Also thanks for the review of Blown To Bits,you needn't worry people aren't buying it anyway.
As for the bands,well I agree with Piggy who says you must be queer 'cos you have queer bands in the mag,Piggy by the way is starting his own zine in rettaliation to sell outs so you've been warned.
Finnally I saw Eastern Promise in Widnes,just shit! (Like all Crash Course bands it seems.)

Bazzy,
Widnes.

CC:Incidently that letter had to be heavily edited due to the original piece being totally unreadable,how on earth he manages to put together a letter let alone a fanzine is completely beyond me.In reply to his childish and predictable comments all that needs to be said is that with intolerable prats like this around is it any wonder PUNKS DEAD?

Dear Graham,
Thanks for the zine,love the cover,someone should congratulate Derek Hatton for drawing it,he caught the Liverpool Militant council just right!As for the zine itself,well it's certainly diffrent to the run of the mill dross around but sometimes I get the feeling that it's too blank,as if its only 'half done'.The reading matter however is well written and never becomes boring and monotonous,obvious really considering I'm not really into any of the bands featured and yet it's still greatly interesting and certainly one of the better non-punk, 'arty farty' ones that I've seen.
I must say however that certain bands in the mag want OTT on their comments,namely Western Promise's comments on Conflict,claiming them to be 'fucking dickhead gluebags'. Bands like Conflict have achieve more than that shower could ever dream of,I bet that John bloke wouldn't call Conflict dickheads to their faces (Why?I thought Conflict were supposedly Pacafist and deplored mindless violence-Ed).
While on the subject of non-punk zines why is it that they always seem to have a goat punk,anarchist publications,zines like 'New Youth' and 'Wake Up' are continually at it out of pure spite and jealousy.They always scream for equality and open mindness and yet they critisise punks and make people believe them to be brainless,violent idiots.I for one can certainly do without this bigoted scum, we've done without the twats for ten years so why bother about them now?
That's most certainly not a dig at Crash Course as I believe it not to be guilty of the above crime,hopefully you'll remember your punk orientated beggining and continue to put out enjoyable,unbiased magazines.Thats ya lot!

Alan,
Glasgow.

CC:You can critisise non-punk 'arty-farty' zines(as you put it) but isn't your zine, Axe Of Freedom,equally biased in it's constant attacks on Billy Bragg,Redskins etc. The vicious circle reigns again.

Dear Graham,
John from Western Promise here(Now 'Ministry Of Love') writing to thank you for the feature in Crash Course.7. I was quite surprised at the high quality of the magazine, straight forward informative interviews,good reviews and not full of the writers own ego's, keep it up!It's certainly a pity that some of the national rags don't take note.
Made up too I was about the review you gave half man half apathy,I was beggining to think I was the only person on Merseyside to think they're shite!
As for Western Promise well there no longer in existence.We've now formed 'The Ministry Of Love' consisting of all Western Promise members and four other people,a sort of reggae rock combination.We've a three track I2" out now,or at leas it should be out.
The main reason for finishing Western Promise was time,we'd been at it for 2 years and I wanted to move on and channel new ideas.It's a very positive thing to doand it's opened up so many new areas.Meanwhile a final Western Promise LP will be available from June probably and without sounding big-headed it should be a classic to send us off.
Anyway thanks again, 'The Ministry Of Love' would be pleased to have a feature in Crash Course.9 so let us know OK!Keep On Burning,

John,
Merseyside.

CC:We would of loved to of featured the band but the buggers never in when I phone!

Dear Graham,
Remember when I wrote and praised Crash Course four,the issue which featured Crass,well after seeing issue .7 I can now triple that praise.It's fantastic!Everythin is so perfect.the layout, the written material,it's all done so beutifully,so nice to see a fanzine that isn't afraid of challenging mainstream dross and going into something completely diffrent. Graham I'm so proud of you! My sister who's sort of my adviser in fanzines also loves the new CRASH COURSE and I just hope that when I reach issue.7 with my new fanzine,'Hide And Seek', that I'll be doing it as well as you.Well done!
Love

Jennifer,
Canada.

Dear Graham,
Just writing to fill you in on all the new AND ALSO THE TREES info.We've finally finished the album (Art,adverts, recording...the lot!) and it'll be out probably before the next issue of Crash Course.As usual it'll be on Reflex,via the Cartel and we've also changed the title to 'Virus Meadow.The first I0,000 incidently come in a special gatefold sleeve (Well worth getting as you will see!). Thats about all the news for now!Regards

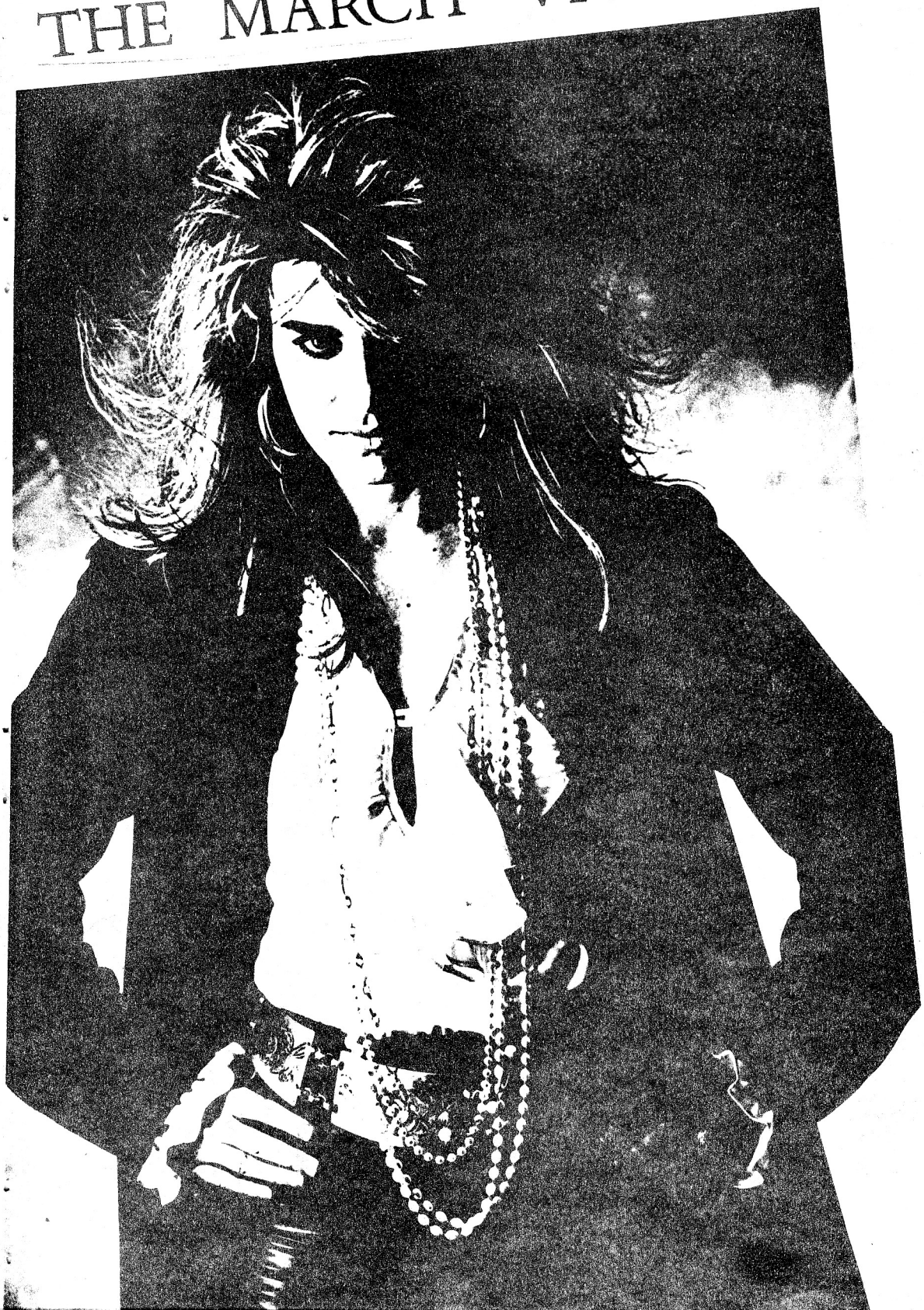
Steve,
Redditch.

INK

singles

THE CRAMPS 'Whats Inside A Girl' (BIG BEAT)/Kizm-'Kizmiaz' (IMPORT)
Both singles lifted from the marvelous 'A Date With Elvis' LP and both carry the same flip side.Considering that Lux and Ivy have always despised the idea of grovelling capitalism it seems odd that they should lower to it themselves by releasing six pounds worth of vinyl which ultimately only contains two new songs.Musically 'What's Inside a Girl' is mindblowing material which incidently resulted in me being thrown out of the so called 'Alternative' club 'The State' simply because we were dancing to the said song.Theres a strong moral point to be found here.
FELT 'Ballad Of The Band' (CREATION)
A geourgeous avant garde cover is the first sign that amidst the signing of a new label Felt have progressed to beutiful standards. The title itself and it's acompanying A side track are both pleasant and outstanding, if not a little like the Velvet Underground who everybody seems to be talking about these days. It is however the excelant piano based instrumentals on the flip that show to such a wonderful extent what a superb musically competent band Felt have developed into.
GENESIS P-ORRIDGE 'Intermyth' (SUB-ROSA)
Strange ,weird,perculiar and totally enjoyable.
DA BOOKS 'City EP' (PROBE PLUS)
The twelve inch mix is a little annoying,as if they've extended the song simply because everybody extends their songs.It works a lot better in it's basic form and even then it's nothing particularly outstanding.I think I'll just sit back and admire the video.
COLOURBOX 'The Official Colourbox World Cup Theme'/'Baby I Love You So' (4 A D)
The 'World Cup Theme' is simply a great record,loud fast,raucous and completely addictive.This leads me to wonder why everybodys raving about the far less accesible 'Baby I Love You So',a long standing reggae song which sounds no better for this cover than it did with the original Augustus Pablo treatment.I'll stick to jumping up and down in the bedroom whilst thinking of Pele,Kevin Keegan and Stanley Mathews.Or have they retired yet?
PSYCHIC TV 'Godstar' (TEMPLE)
The most daring record to come from the Temple camp yet,daring because unlike just about every other Psychic TV vinyl output 'Godstar' is a flamboyant pop song, one which in all 4 excelant versions allows the group to explore areas they've rarely touched on before.Dare I say this is the best record I've heard all year?
CHUMBAWAMBA/A STATE OF MIND 'We Are The World' (AGIT MATTER)
Just as I've declared punk dead these two bands spring on me a majestic release bursting with brilliant protest and brilliant music.Darn.
PIL'Home' (VIRGIN)
Will anybody buy a record with two already released tracks on? Brilliant song.Horrible con.
GENE LOVES JEZEBEL 'Heartache' (BEGGARS BANQUET)
Perhaps I'm just becoming fastiduous but this is as dull as dull can go. Two sub-standard shots at commercial success is simply not enough.
BIG AUDIO DYNAMITE 'Medicine Show' (CBS)
Another facile and yet exuberant release,similar in style to the wonderful 'E=MC2' and yet 'Medicine Show' is that bit more enjoyable. Conspicuous in it's brilliance.
PETER MURPHY 'Blue Heart' (BEGGARS BANQUET)
Somewhat dissapointing after the industrial promise of 'Final Solution. Practically unconected with all his previous work and yet I'm unsure about wether I like it or not. Commercially prospective and little else.
CABARET VOLTAIRE 'The Drain Train' (D BLE VISION)
Similar to the 'Drinking Gasoline' ep of last year only minus the exciting edge. They've seen better days but this I2" double pack is still rather marvelous. Play at full volume and annoy the neighbors.
THE MISSION 'Serpents Kiss' (CHAPTER 22)
Initially I found this rather repulsive with it's continuing beat and annoying pretensiousness but after seeing the video about a billion times it's begun to work.I like it.

THE MARCH VIOLETS



Considering everything I986 hasn't been a bad year for the March Violets. In a short space of time they've signed to London Records and released a single that did it's damndest to chart, and with the help of daytime radio it very nearly succeeded.

Lead singer Cléo,I987's sex symbol,is adamant that their next onslaught of vinyl output will take off, where the excelant single 'Turn To The Sky' failed.

WILL THE MUSIC P.RESS AGREE

'We do not let the music press and their so calldd 'unbiased' journalism bother us at all.We are used to their bickering critisism and basically everything we've released since 'Snakedance' has recieved some sort of slagging.I don't believe anyway that people take any notice of what is said in the music papers because independantly our records always went to the top of the charts therefore bad or indiffrent reviews never affected our sales.If we are happy with the records and other people enjoy them too then that is all that ultimately matters.'

THE DREADED BLONDIE COMPARISONS

'People are strange,everyone likes to have order and everything must be put into categories.So we've been put into the 'Female singer with blonde hair' playing pop/rock music-must be Blondie category! Personally I don't see the similarities.There are lots of various influences in the recent material,from Van Halen,ZZ Top to the Pretenders and Led Zepplin.'

THE INJUSTICE OF RELEASING RECORDS THAT NOT ENOUGH PEOPLE HEAR

'Turn To The Sky did actually get a lot of daytime radio airplay which was a first for us. Of course theres an injustice against bands like us,but theres no point in moaning about it, you've just got to carry on releasing good records until eventually no one can ignore you.'

THE COMMERCIAL OVER-TONES

'The last single was not a stab at a commercial sound. That song was written before we signed to London and if anyone listens to our new material they will realise that since the departure of Simon and the real live drummer the sound of the band hasbchanged. Naturally progressing to what some people may call a commercially accessible sound. The band formed in I982 and in those four years we have learned to play our instruments better,more money is available to buy equipment,we are older and musical tastes have changed therefore the music we produce will change. We play what we enjoy.'

MAKING THE LABEL CROSSOVER AND LOSING THE'INDEPENDANT STATUS

'It is difficult for some indie bands to cross over onto major labels because ultimately the labels are out to make money so they want a marketable commodity ,something that stems from a commercial record which is going to sell.So often they bring in a song writer and big name producers to help 'develop' the band, usually destroying the essence of the group which made it exciting and diffrent. You've really got to retain as much control that is possible.As for losing any independant status, everybodys gob to take risks at some point in their lives,the whole point of writing and playing music is for self satisfaction and enjoyment.We would like to maintain our original following as well as adding new admirers.Basically our music still has a lot of the old ingriedients,afterall we're still a guitar band with an exciting sound.

'We were looking for a major label because we felt we had taken the independant scene as far as we could. We recieved a few major offers but we decided on London because it's better to be on a label with I5 bands rather than someone like Warners who have 500.Also to get through to London we don't have to go throughabout I4 secretaries just to see your A+R man.

'London were concerned about maintaining a lot of what we had achieved independantly and guarenteed us full artistic control which simply means we have control over everything we do. The only drawback is that you have to write songs on demand.Theres a lot more pressure on us now than when we were indepandant.'

THE RECENT TOUR

'It went really well and we were playing to larger audiences,who as well as still showing a fondness for the old material,the newer songs were greatly accepted to.We're a live band basically and I think it shows when we perform.'

THE NEXT RELEASE

'Autumn should see sign of our new single (Of which we have a choice of several songs) and then an album in the spring.'

THE MARCH VIOLETS.GREAT BAND.

+ THE NEXT ISSUE
+ OF CRASH COURSE
+ WILL NOT BE OUT
+ FOR QUITE SOME
+ TIME.REASON?
+ FOR THE PAST TWO
+ MONTHS I'VE BEEN
+ SLOGGING HARD
+ OVER 'ALTERNATIVE'
+ (WHATEVER THAT
+ MEANS) COMEDY
+ SCRIP WORK AND HOPE
+ TO TAKE THE WHOLE
+ PROJECT A LOT
+ FURTHER,CONTINUING
+ TO BASH OUT
+ HILARIOUS WORK
+ AND HOPEFULLY
+ DOING SOMETHING WITH
+ THEM.IF ANYBODY
+ IN LIVERPOOL IS
+ INTERESTED IN
+ JOINING THIS
+ VENTURE THEN
+ PLEASE CONTACT
+ ME AT THE
+ ADDRESS GIVEN AT
+ THE FRONT(PERHAPS
+ WITH SOME SORT OF
+ SAMPLE WORK?)
+ WE'LL BE
+ MILLIONARES YET!
+

albums

'LE MYSTERE DES VOIX BULGARES' (4 A D)
Whereas certain previous 4AD works have always been dubbed with a false pretensiousness this compilation of amateur Bulgarian girl singers shines through for the basic fact that everythings so simple from the performers point of view and yet so diverse from the listeners.As if the real beuty of unrelished vocal talent has been retained and kept free of all false values. Marvelous.
FELT 'Let The Snakes Crinkle Their Heads To Death' (CREATION)
Instrumental LP's are often approached with a certain degree of curiosity and the way in which this entire project has been realised gives Felt something which they've only recently sprung upon. Brilliance through optimism.
Throughout it's I8 miniute existence (Shortness being the only complaint) Felt manage to cunjor up a set of sharp, original and finely mastered songs.All three terms being particularly relevant, sharp refering to the way in which it never becomes bland,original in terms of stark sentimentality and finely mastered summing up the whole venture.
Some people have called this 'Wallpaper Music',if that term refers to the way in which 'Snakes' is a beutiful LP to relax to,eyelids closed, then it's fine by me.
Felt are a magnificent band.Nuff said.
A CREATION COMPILATION 'Purveyors Of Taste' (CREATION)
The Bodines are boring.Felt are Felt.Primal Scream are wonderful.
The Jasmine Minks are idyllic.
Biff Bang Pow! are nice.The Weather Prophets are interesting.
Meat Whiplash are The Jesus And Mary Chain.
Good but not that good.
CRASS 'Best Before I984' (CRASS RECORDS)
Despite having complete admiration for just about everything Crass have ever done it does seem a little odd that after a break of over two years a 'best of' compilation is all that they can come up with.
Musically speaking theres an abundance of exuberant anarchic outbursts including the wonderful 'Sheep Farming In The Falklands','How Does It Feel' and'Gotcha', none of which have lost an ounce of impact since their original release.
For those not converted into the wonders of Crass this is pure heavan but I'll not be content until I recieve solid proof that Steve Ignorant and company can still produce the goods.
It's worth getting just to see the sleeve.
THE WOODENTOPS 'Giant' (ROUGH TRADE)
Despite the garish and often pessimistic looking sleeve,which is incidently somewhat inherent, the Woodentops have done something which has taken me by surprise.Produced a wonderful LP with I2 possible singles and no fillers.
The mixture of acoustics and electronics works perfectly throughout, no more so than on the wonderful 'Love Affair With Everyday Livin' and the recent single 'Good Thing' and it's accompanying 'Travelling Man'.
No longer can the Woodentops be termed as underdogs,or for that matter anything dark and ever so series. This radiant piece more than proves that and the way in which 'Giant' shines with optimistic insight is a pleasure on it's own.
Totally underated and totally brilliant.
THE SMITHS 'The Queen Is Dead' (ROUGH TRADE)
A wonderful record title and quite possibly a wonderful record.
An array of bad publicty and an awful single ('Big Mouth...') led a lot of people,including myself to ambivalent opinions to wether or not The Smiths were actually capable of producing a fourth LP which was as jubilant as the previous three.They are and they have.
Strictly speaking this is the best record the Smiths have ever put out, and with such moments as 'I Know It's Over', 'The Queen Is Dead' and 'There Is A light That Never Goes Out' I doubt greatly if anybody could dispute that fact.
It's only on Side 2 that things begin to slide,the afforementioned 'Big Mouth Strikes Again' fails to do anything other than trod over heavily divulged ground.'The Boy With The Thorn In His Side' is slightly more encouraging and yet compared to their earlier singles it seems fairly normal.
The Smiths aren't dead,yet.
THE INSTIGATORS 'Phoenix' (BLUURG)
Whereas to many punk bands turn to heavy metal like a rock hitting water the Instigators have trodden carefully, the emphasis is on a guitar sound but it's all been done so naturally that it couldn't fail to please the old fans and must gain them new independant status.
Given better production and they'll be massive,or at least they'll sound massive. A great LP.Buy it.

Stumbled into the same old mistake
They refuse to know the person within me
Weak and falling apart
Joy and surprise has turned to shallow
fear
Leaving the cradle bare and the heart
still
Innocence mutated in one fell swoop
The void absorbed with self pity
Craving for the warmth of openness
Where I will run free from the
chains of despair that bind down
the soul
Tired and crushed, the pale shadows
remain
Show me the light and give me what
I crave for

David

THE DISTURBED

Wether you consider punk dead or not is totally irrelavent. The bands are still here and they still demand attention, and anyway theres nothing quite like waking up to the sound of an amateur mish mash blasting out of a cassette recorder at full throttle. Hence,THE DISTURBED.They may never be popstars but basically who gives a fuck.

Punk seems to be attracting a lot of negative attitudes of late,do the Disturbed offer anything stimulating in terms of musical abilty and creative conviction to what is basically a vastly diminishing audience?
Johnny "We'd be kidding ourselves to state that we were anything 'new',but we do have the resolve to carry on regardless of anything. There seems to be to many people who are quick to condemn and critisise whilst doing nothing creative themselves.The fact is nobody seems enthusiastic anymore."
Do any of the band profess that any sort of Punk (as in 'Punk') revival is possible.If not isn't it a backward theorv to continue in a mould that many see as outdated?
"I don't see any revival occuring in the near future and I'm not sure if I'd want one anyway.I certainly don't feel outdated and theres a whole generation of younger punks listening to our type of music.To them this is something new, powerful and meaningful."
Lyrically I see the Disturbed as being too content to just state the obvious without realling tackling the heart of the problem.
"Each time we think of something new to write about somebody else always seems to of already wrote about it!Basically all the worthwhile topics have been tackled so it's just a matter of elaborating further.Perhaps one of us,one day,will become totally inspired by a new topic!"
Like so many other bands, The Disturbed's raw talent is marred by the poor quality of the recordings.
"What talent?! To many people just look on the outside of things,I remember listening to Discharge and thinking how simple it sounds but in reality they where playing chords I still don't know.Punk may come over as pure power noise but it's still something that requires talent no matter what."
Do any of the band hold a preferance for music which is away from the punk 'norm'?
"I can listen to and appreciate a whole number of varying styles but I can't see The Disturbed ever playing anything other than fast and powerfu material.It may seem silly to limit ourselves but I have a definate idea of what I enjoy playing.Barry our bassist would certainly like to experiment and progress but I'm content with what I'm doing at prescant so why bother making consious changes?"
An area which a lot of punk acts are turning to is the metal crossover.Do you think this has hindered the original intentions of punk at all or do you see it as some sort of logical progression?
"I've been listening to metal for years,even in the very early days of punk.To of played a metal LP in those days would of been considered blasphamous but all of a sudden it's OK,y'know 'Heavy shit man!'. I'm a little sceptical but as always,it's up to the individual.Certainly I don't see it as a logical progression but can't see what other route the music can take."
Are you an ambitious bunch at all?
"I've never disilusioned myself about the band or what it may achieve,I call it realistic others might say pessimistic.In the coming months we'll be working on new songs which will basically just be an improved version of the band.We Don't indend on doing anything drastic for the time being. We're always out of pocket but thats what it's all about I guess.Dedication,whoa oh, dedication,if you wanna be a record breaker.Trumpets and tap dancing.Etc."
The vinyl and cassette front?
"At the mo we've got two cassettes available for the price of a blank tape.Vinyl wise we're on a new Endangered music compilation ep and two tracks on a forthcoming Rot compilation LP,then maybe our own ep.Also we'll be doing some gigs,that's if we can fit it in,as the bishop said to the actress..."
Like I said,they don't give a fuck.
(Demos available from Johnny at 7 Tanfield PL.,Springboig,Glasgow, G32 OAN)

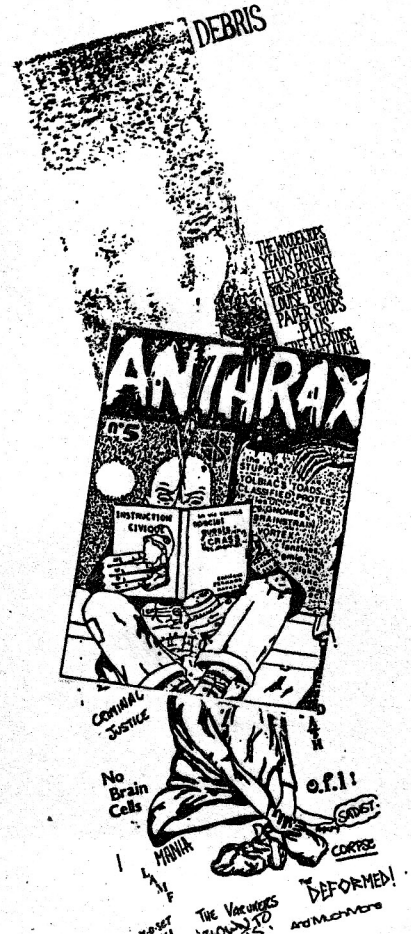
I BLAME THE PARENTS.

FANZINES

THE GOOD

THE BAD

THE UGLY



Admit it, fanzines, those great alternative literary masterpieces, have simply become boring. They've turned into creatures of habit, and like all other monotonous ventures they've turned against everything, or nearly everything, that they initially stood for. Originality, variety, integrity and wisdom have all apparently been thrown out of the window for the return of bland, repetetive magazines worthy of only a few minutes attention. Of course this is a huge generalisation and there still are fanzines that shine through but the majority basically need re-thinking and re-designing if there ever to hold any sort of status or threataning voice.

I'm certain that the original idea of the fanzine must of been to begin on a new style of literature whereby anybody could do it and anybody could get there somewhat radical opinions over to a willing audience. This isn't however the case in 1986, out of the 12 new zines which came through the post this month there wasn't a spark of intelligent work between them. The same bands where asked the same questions time and time again. Most of the literature is below standard and the general appearance is appalling. Of course one could argue that the actual contents is irrelavant to the most important notion, the fact that the budding young writer has had the balls to get up in the first place. True perhaps but when that same budding writer churns out substandard gibberish fit fob the nursery it seems that a diffrent angle to these alternative creations appears.

With CRASH COURSE.7 I did my best to cunjor up a whole set of new commitments, commitments which ultimately resulted in the production of a magazine which despite it's many flaws, at least attempted to get out of the mainstream dross. Certain pratts saw this as some sort of 'sell out', and christ there where actually some 'blank spaces' to be had amidst the articles. Leaving blank spaces apparently being the definate no-go area, even if those same 'blank spaces' result in wonderful effective art.

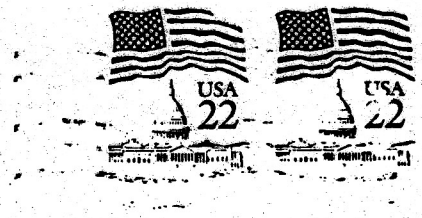
Theres no rules, no regulations, no time limits and no restrictions to anything that go's into a fanzine and yet certain editors seem so addicted to an established way of getting their opinions across that they fail to challenge anything other than run of the mill crap. I'm annoyed that within the pages of diffrent fanzines lies similar material all thrown together so haphazardly that sometimes I wish they wouldn't bother. It's counter productive to issue an alternative whereby nobody will be interested in it due to the simple fact that the material is a rehash of already trodden ground. A badly done rehash at that.

Layout comes into it as well. Why bother being a decent writer when you're complementing your work witha scruffy and incompetent design. The first thing prospective buyers are going to notice is the way your effort looks, even if the literary content is outstanding it's the first impressions that count. Make it look great. It's an expensive time-consuming hobby so you might as well put out something that people will be happy to buy, and more importantly something that you're proud of yourself.

Theres no one offender to these mish-mash designs but perhaps the 'Punk-zines' are the greatest criminals, more so because theres simply a whole lot more of them going around, contrary to the music press theory that because punk is creating all but a whisper 'punk-zines' too have become an ancient artefact. It's not even as though you need all the fancy trimmings such as glossy paper and financial backing just to put out something ideology sound. We here at Crash Course are continually skint and yet we do hopefully release magazines which are not only challenging to the readership but to us as well.

Basically theres a perfect conclusion to all this, if you can't be bothered to put in sufficient time so as to release a mind stimulating piece of work then don't fucking bother at all. The End.

NO MORE CENSORSHIP
DEFENSE FUND



NO MORE CENSORSHIP DEFENSE FUND FORMED

On June 2, 1986, Jello Biafra, leader and vocalist of the rock group, Dead Kennedys and four others were charged with violating one count each of California Penal Code Section 313.3, Distribution of Harmful Matter to Minors, a misdemeanor that carries a possible fine of $2000 and a maximum sentence of one year in jail. The Complaint was brought by Los Angeles City Attorney Michael Guarino, a deputy to City Attorney James Hahn.

The charge centers around a record album, "Frankenchrist" by Dead Kennedys on Alternative Tentacles Records. Enclosed as an integral part of the album was a poster reproduction of a painting by world-renowned artist H. R. Giger. Mr. Giger is best known in America for his Academy Award winning set design for the 1980 movie "Alien". His works have been displayed in galleries throughout the world.

It is because of this poster that the authorities have alleged the album to be harmful.

Biafra and his co-denfendants intend to fight this charge on First Amendment grounds. This is a freedom of speech issue, not a pornography issue.

"THIS CASE IS THE DIRECT RESULT OF THE RELIGIOUS RIGHT'S POWERPLAY TO IMPOSE CENSORSHIP VIA RATINGS AND LEGAL HARASSMENT AGAINST ARTISTS WHOSE VIEWS HAPPEN TO BE DIFFERENT FROM THEIR OWN. IF THIS CASE SHOULD RESULT IN A CONVICTION, A DOMINO EFFECT MAY RESULT IN SIMILAR CASES AGAINST OTHER MUSICIANS, AS WELL AS POETS, FILMMAKERS, WRITERS AND PUBLISHERS ACROSS THE COUNTRY".

Jello Biafra, June 2, 1986
San Francisco, California

"THE POSTER IN QUESTION, LIKE DEAD KENNEDYS MUSICAL AND VISUAL ART IN GENERAL, LAMPOONS THE CONFORMISM OF AMERICAN SOCIETY. THAT IS PRE-EMINENTLY POLITICAL SPEECH. WE KNOW IT WORKS, BECAUSE IT ANNOYED THE AUTHORITIES ENOUGH TO TRY TO INTIMIDATE THEIR CRITICS INTO SUBMISSION BY CALLING THEM OBSCENE.THIS PERSECUTION IS A SORRY EXAMPLE OF JUST THE KIND OF GOVERNMENT ABUSE THE FIRST AMENDMENT WAS DESIGNED TO PREVENT."

Barry Lynn, Legislative Counsel
American Civil Liberties Union (ACLU) Washington, D.C.

It is a very short step from censoring rock music to censoring any free expression.

Effectively fighting any charges of this type can be very costly. The NO MORE CENSORSHIP Defense Fund has been formed in to help with these expenses.

Correspondence and contributions can be sent to:

NO MORE CENSORSHIP Defense Fund
P. O. Box 11458
San Francisco, California 94101

Media liasion: Suzanne Stefanac (415) 282-3509

My mother was a communist!

LATEST RECCOMENDED RECORDS:
THE WOLFGANG PRESS 'Standing Up Straight'(33)
THE JESUS AND MARY CHAIN 'Some Candy Talking' (45)
THE SISTERHOOD 'Gift' (33)
JAMES 'Stutter' (33)
EVERYTHING BUT THE GIRL 'Baby The Stars Shine Bright' (33)
INSTIGATORS 'Phoenix' (33)
CRASS 'Best Before 1984' (33)
BOB DYLAN 'Loaded' (33)
THE SMITHS 'Panic' (45)
THE MISSION 'Garden Of Delight'(Remix) (45)
LIEUTENANT PIGEON 'Mouldy Old Dough' (45)

CRASH COURSE NINE